A FORTHCOMING COLLECTION.

WHAT AMERICANS ARE PREPARING TO SHOW, WHAT AMERICANS ARE PREPARING TO SHOW.

Every autumn the shop-counters and deaks of reviewers from beneath an increasing burden of illustrated books. There are "holiday books" without number, republications of very old poems with very new illustrations, portfolios of etchings, photographic expositions of American art in general, and "great achievements "in the way of illustration by individual artists. Few publishers are so poor as to be without an annual "gift-book." Few artists of any ability whatever as draughtsmen fail to provide themselves with some form of illustrative work or to find profitable occasions for scratching compar with an etching needle, or at least to copyright copper with an etching needle, or at least to copyright their paintings and turn to good account the rights of reproduction. It seemed last autumn that the fashion for illustrated literature had reached its height, and posaibly some publishers, when profit and loss were reck-oned, deemed that the tide had already begun to ebb. Yet the indications are that the output next fall will be even larger, and perhaps this will be the culmination. No doubt each of the various collections of photographic re-productions and of etchings which are to be issued here, in Boston and in Philadelphia will be " the fluest gift ok of the season." But there will also be a collection published which will be made up by the artists themes, who for four or five years have been preparing the best possible examples of an art in which America stands first. These artists are the members of the Society of American Wood Engravers, and their portfolio of is selected to represent their best work will be published for them by Harper & Bros. in the fall.

It was really for the purpose of placing before the blic a collection embodying the highest results of herican wood engraving that this scolety was formed a few years since. Moreover, there was a not unnatural feeling that the engraver was too remote from his audience, and that neither his individuality nor the artistic quality of his work were fully recognized by the reading public. As most people are supposed to know, the en-gravings in Harper's and The Century are not printed m the boxwood blocks which the engraver cuts, but from electrotyped copper plates which reproduce his work, no doubt with the greatest possible mechanical work, no doubt with the greatest possible mediants accuracy. Yet the engraver does not find in the prints all the freshness, softness of line and delicacy of tone which he at least can see in the engravers' proofs first taken from the block. It has been rightly said that American printing of wood engravings has become a fine art. The adroit use of "overlays" in the presses pieces of paper inserted to increase the pressure in certain places and strengthen the tones—constant supervision, consultation of proofs by the printers, and even direct comparisons of the prints with the original drawings, that the tones may be strictly observed, and other precautions, have given American printing the highest rank. Nevertheless, the Nevertheless the printing of the enormous is issued by the leading magazines is inevitably attended by some shortcomings and disadvantages which the engraver feels more acutely than the public. In the rapidly running power presses the slightest weak point in inking or paper or what not is speedily multiplied and magnified. Each of the great magazines aims, of course, to use the very choicest quality of heavy paper which shall take ink perfectly, but it has sometimes been found that the results were unsatisfactory, and the engraver with much anguish of spirit has seen his grays printing black, and his blacks gray. Of such seemingly slight drawbacks to work of so high a character as our magazine illustrations the average reader takes little beed, but it is natural that the engraver should wish for once to assert himself and to be publicly represented under

The society's publication, therefore, is something more than a commercial enterprise. The twenty-five proofs represent not only love of the engraver's art, but also the very carnest desire on the part of the engravers to make the public understand why they hold their art in honor. All these fifteen engravers, with one exception, have fittingly chosen to translate American paintings, many of which are not unfamiliar, thus allowing comparisons between originals and reproductions. That admirable engraver of the figure, Mr. Cole, has engraved a fresco by Giotto. Mr. Cole's prolonged absence abroad has deprived him of an American subject. Paintings by Messrs. F. D. Millet and Gilbert Gaul have been engraved by Mr. Frank French, the secretary of the society, known both as one of the first of our engravers and as an original designer. The list of cts and engravers runs as follows: Mr. Blashfield's Pouting" and Mr. F. S. Church's "The Sibyl," engraved by Mr. F. G. King; Mr. John Lafarge's painting on the reredos of St. Thomas's Church and Mr. A. H. Thayer's "Lady and Horse," engraved by Miss C. A. Powell; George Fuller's "Quadroon Girl" and W. M. Hunt's "The Listeners," engraved by Mr. W. B. Closson; Mr. Eastman Johnson's "New-England Peddler" and R. S. Gifford's "The Roadside," engraved by Mr. H. Woif; Mr. R. A. Blakelock's "Waterfall by Moonlight" and Mr. Elihu Vedder's "Identity," engraved by Mr. S. G. Putnam; Mr. Walter Shirlaw's " Among Old Poets," engraved by Mr. J. P. Davis; a " Portrait of a Child " by Mr. J. W. Alexander, engraved by Mr. T. Johnson; W. M. Hunt's portrait of himself and the two negro figures Hunt's portrait of ministra from Mr. Kappes's "Rent Day," engraved by Mr. G. Krueil; Mr. W. T. Smedley's "A Day in June" and Mr. E. A. Abbey's "Miles Standish's Challenge," engraved by Mr. F. H. Wellington; Mr. George Inness's "Morning" and Mr. A. P. Ryder's "Flying Dutchman," engraved by Mr. Elbridge Kingsley; Mr. P. C. Jones's "Exchanging ved by Mr. J. Tinkey; Mr. J. G Brown's; " I'm Pertectly Happy," engraved by Mr. R. A. Brown's; The Ferrecty Harpy,
Muller; and Carl Marr's "Mystery of Lafe," recently presented to the Metropolitan Museum, engraved by Mr. V.
Bernstrom. Miller, Jungling and Whitney have re
sigued from the society. As is usually the case in such collections, figure subjects are in a large majority. Portraiture, ideal subjects, genre and historical art are all represented. The text to accompany these engravings will be by Mr. W. Mackay Laffau. The manner of publishing this collection has naturally been regarded as a matter of the first importance. The edition deluxs of this portfolio will consist of 100 copies, and each of the proofs will be printed from the wood block upon Japan paper on a hand press by the chief proof printer of Harper & Bros. The size of the mounts will be 18% by 232 inches. Each proof will be lightly pasted at the upper corner within a cardboard mat, opening on a linen hinge. The paper used will be hand-made, with the crest of the society, a wood block showing various styles of engraving as a water mark. The cover of the portfolio will be of canvas, with white leather back and tips, and the society's crest stamped in gold on one side. The size of the ordinary edition is not determined. For this the engravings will be printed from electrotypes by power presses, but all the work will be done with the utmost care. The best personal efforts of printers as well as of engravers will be put forth to exibit worthily the best results attained in the only one of

the graphic arts in which America leads every other And of this superiority a comparison between engravings in The English Illustrated Magazine, for example, and the Century and Harper's, or between the latter and the usual French wood engravings, leaves no doubt. French artists, Felix Buhot, for instance, openly admit the great superiority of American work, while Mr. Hamerton has borne some interesting testimony to its excellence. "Whatever may be the differences of opinion about the desirableness of this imitative art, there can be no question that the Americans have far sur passed all other nations in delicacy of execution. The manual skill displayed in their woodcuts is a continual marvel, and it is accompanied by so much intelligence— I mean so much critical understanding of different graphic arts-that a portfolio of their best woodcuts is est interesting. Not only do they understand engrav ing thoroughly, but they are the best printers in the world. The two superiorities in American wood engrav-ing are in tone and texture—two qualities very popular in modern times. . . I cannot but heartily admire the almost unlimited ingenuity with which the Americans vary not only the tone but the very quality of intermediate shades. . . . As for texture, these engravers seem able to imitate anything which is set before them."

This bit of English testimony contains a reference to "imitative" wood engraving. It is the imitative school which the forthcoming publication will represent, al-though Mr. Cole and others are learned in the method of pure line. This, which might as well be called the American school, has been built up within seventeen years; indeed, it dates from the beginning of the magasine now called The Century. The aim of this school has been exact reproduction, not merely of line but of the qualities of the medium in which the original was excuted. It endeavors, for example, both to give the delicately varying grays in a charcoal or other mono-chrome drawing as well as pure black and white, and also to give the effect of that drawing, or in another case almost the technique of an oil painting, to imitate other arts. This will be the prevailing tendency in the society's collection, but it should be noted that this tendency is held by another school to be utterly abhorrent ency is held by another school to be utterly abhorrent and detestable. These critics, of whom Mr. Linton has been the chief, maintain the sufficiency and artistic supremacy of pure line. They hold that form is the main concern of the wood engraver, and that he mus' represent form by line work and take as his standard Durer's and Holbein's designs for wood engraving. They represent he new school with either excessive refinement of line or practical abandonment of line, with disregard of substance and shape, occuration of outlines, neglect or relief and perspective, an aim at effect by an arrangement of color almost independent of form, and a lack of fulsh. Often these criticisms about the applied to the counche, or oil original, and not to the engraver. The latter is instructed to translate that original exactly, and since tone and texture are more pleasing than naked line its unlikely that the new school will be converted by Mr. Linton. But this publication may Icopen an interesting controversy.

the encroachments of photography as applied in the printing press. Within the last lew years photographic processes have multipled everywhere; some have been highly developed; they are used more and more in the great magazines, and many of the finest books issued in the last five years have been illustrated by the aid of photography. The greater economy of photographic ophotography. The greater economy of photographic ophotography are used in the last five years have been illustrated by the aid of productions of many artists to the intervention of an engraver between themselves and the public, have often caused the prediction that wood engraving was doomed to follow steel engraving. But the wood engravers have this to say for themselves. In the choseper process work intermediate shades between black and white are not correctly given. Buggestions of shadow become opaque. Light grays print hack. Even by the best of they processes the tones of the original are not perfectly preserved. Now the wood engraver has his subject photographed upon his block, but he knows that the tones of his photograph are false, and he uses it only to secure exactness of line and form. For his tones accountle exactness of line and form. For his tones accountle eye, an active brain and a skilled hand which raises wood engraving above a mechanical process, even though the engraver's aim be exact reproduction, and gives it character as an art. Those who are competent to speak maintain that wood engraving will never be driven out of existence. It is true that the old system of apprentices his has nearly died out since the substitution of cheaper processes are so perfected as to render tones and values perfectly, they are likely to be generally used in the magazines. Should this happen, however, wood engraving would still be represented by a few masters of the art, who would execute and publish important works in small editions as the best class of etablings are published now. The demonstration of the superiority of wood engraving would stil

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One of the most attractive places on this island; occupies the suffire block between 155th and 156th sta; contains alout 25 acres, the river front is unsurpassed and the view extensive; grounds handsomely laid out, fountain, summer-house; and law, a lundance of shale trees; house is large, 40 feet front, 10 bedrooms; Croton water; in thorough order; stable, &c. Terms casy.

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42d-st., near Broadway, two very large and commodions stables, suitable for livery or boarding. Apply to DAN. bEYMOUR, Brexel Building. A BSOLUTELY THE CHEAPEST PARCELS OF LOTS ON CENTRAL PARK WEST (Sthaws), 9th, 10th and West End aves.;
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N. B.—Before purchasing examine our prices.
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20x45 FEET-LOT 100 FEET DEEP.

Three-story and basement brownstone front. Basement, par-lor and 2d story finished in hard wood, 2d door saloon cham-ber, piate-glass windows in parlor, cabinet mantels through-out, 10 plate glass mirrors. Entiress stors in parlor story, basement and parlor hall wainscotted in hard wood, double floors in parlor. Sanitary plumbing throughout. Heated by furnace. Price, \$11,000. furnaces. Price, \$11,000.

Also, one red brick and brownstone house, 2-story and basement, 9 rooms, bath-room, \$7,500. This is a handsome house,
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These houses are all convenient to Elevated Road, in one of the best residence streets in Brookiya, and built by one of the best builders in the city. They must be sold, as the owner cannot afford to carry them. Keys at 207A, Lewis-ave. experienced teacher. Study at option of parents. Terms, 2100. Asiress E. D. MONTANYE. Trenton. N. J. 32 lots, near Bedford Park and Southern Boulevard, in an active and rapidly improving neighborhood.

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Trains leave Long Island City 8:00, 11:05 a. m., 3:35, 4:30, 6:05 p. m. Sundays, 8:20, 11:05 a. m.

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New dining-rooms, with balcony, on second floor, exclusively for guests occupying rooms.
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"Situated on Netherwood Heights, forty-five minutes from
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Thoroughly renovated in every particular. Under entire
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LONG BRANCH. SEASON OF 1887 WILL OPEN THURSDAY, JUNE 23 Applications may be made at the hotel, Long Branch, or to HENRY WALTER, Proprietor, Albemarie Hotel, Madison Square, New-York,

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UNDER MANAGEMENT OF URIAH WELCH,
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